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# HERALDRY FOR THE CRAFTSMAN

By B. G. SAYER



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# HERALDRY FOR THE CRAFTSMAN

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# HERALDRY FOR THE CRAFTSMAN

By F. G. SAYER

*Containing over two hundred illustrations  
with suggestions for their application by  
the craftsman.*

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## PREFACE

THE object of this volume is to encourage a wider use of Heraldry in connection with signs and general advertising. The author's belief is that, in so doing, the craft of sign making and certain forms of advertising from an artistic view point will be much enhanced. His primary object is to assist those who have not the time to devote to a study of Heraldry, yet are called upon to carry out work in connection with their craft. The Heraldic terms more generally used are collated and illustrated in a simple manner, the more obscure and unnecessary items being omitted. An endeavour has been made to make each of the plates self explanatory, so that a study of them alone, apart from the letterpress, will give an idea of the subject. The author does not presume to teach but desires to put the position of Heraldry in relation to the craftsman, as he sees it, with a few general remarks which he hopes may be of some assistance to the craftsman and may help him to realise its possibilities and encourage him to a fuller study of the subject. He also wishes to thank those friends who have so kindly permitted their work to be reproduced herein.



## CHAPTER I

### *Heraldry, its Origin, Growth and Governing Authorities.*

**H**ERALDRY undoubtedly has its origin in the early ages, when symbolism was the only language of man. I know of no work on the subject which presumes definitely to date its beginning. Certain it is, that long before heraldry became a science marks of distinction were used ; these were probably conferred on their bearers to signify their special prowess, and it is easy to follow those writers who instance the Greeks and Romans amongst the earliest users of what may be considered truly heraldic signs. One has only to turn to their paintings and sculpture to find many examples of shields and garments which carry emblems of heraldic character. The Greek sense of beauty is exhibited with wonderful power in the human and animal forms, full of life and motion, to be found on their painted vases, the shields of whose warriors invariably carry some device. The Romans, in their sculpture, were the more emblematical : comic and tragic masks, lions winged, with birds' claws, the ox's skull (caboched), so frequently found in Roman decoration, the well-known eagle, the symbol of ancient Rome, all go to substantiate their claim to a heraldry.

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Many writers give the Crusades, 1096–1270, as the beginning of the science of heraldry. During these enterprises great changes took place in the weapons and armours used. These changes and the various forms of crosses that were adopted (see chapter V) without doubt had their influence on the heraldry of a later date. Yet the only relation that any of these may claim to heraldry is that they were symbolical devices carried by warriors to distinguish one group from another ; they were in no sense a shield of arms, as they possessed no hereditary character.

Although there are depicted in the Bayeux Tapestry, illustrating the Norman conquest, knights with banners and shields charged with various emblems, most authorities agree that at this period no form of heraldic science existed ; indeed, it was not until the second half of the twelfth century that coats of arms, as we know them, came into being ; and it was not until the thirteenth century that they were governed by a code of rules and the Science of Heraldry definitely established. At this period heraldry held such a place in the hearts of the populace that even those of little education were well acquainted with its language and meaning, they, having so to speak, grown up together.

The earliest examples were naturally of simple character, the shields in many cases being simply divided into coloured portions, whilst others carried quite simple forms, a notable example being the



three lions of the kings of England, as illustrated later by fig. 152. Seals were in use long before the science of heraldry was established, when, through lack of education, persons for the most part were unable to sign their own names. All deeds and documents were authenticated by their use. So it naturally followed that a person possessing a seal would adopt the device it carried when choosing a coat of arms. Many of the finest examples of heraldry are to be found on those seals, which fortunately have been preserved to us, thanks to the importance of the documents to which they are attached.

As the number of armorial bearings increased it became necessary to record them for reference, and this was done on long narrow strips of parchment, known as Rolls of Arms ; these are preserved at the Herald's College and the British Museum. The earliest of these Rolls is dated A.D. 1250. On this are depicted rows of shields with the name over each ; on others, the technical language used to describe the arms is proof of the establishment of a definite science of heraldry at this date ; yet it was still left to the individual to use whatever device he chose to adopt, and very often this was a pun upon his name. The natural desire of the younger branches of families to maintain their connection with the head, and at the same time to be distinguished from it, was achieved by some small addition, and in time this led to a great deal of confusion and it became necessary

to establish some authority to control, regularise and maintain the rights of persons bearing arms.

King Richard III incorporated by royal charter the College of Arms in the year 1483. This authority, also known as the Herald's College, presided over by the Earl Marshal, exercises absolute control over the granting and bearing of arms in England. In Scotland, Lyon King of Arms; in Ireland, Ulster King of Arms, are offices under the Crown, and are the governing authorities.

## CHAPTER II

### *Introduction—Tinctures, Colours, Furs and their Application.*

**H**ERALDRY, from whatever standpoint it may be approached, is one of the most interesting of the arts, and the man who specialises in this branch of his craft is doubly rewarded. Financial remuneration is, of course, necessary, but there is so much interesting knowledge to be acquired that a desire to study the fascinating subject of heraldry more deeply is the natural consequence. Take as an instance, History. Could there possibly be a more agreeable method of learning the history of one's country and of its nobility than by its Heraldry? And how much more interesting the subject becomes to the busy sign man of whose calling it forms an agreeable and interesting branch!

How soon the interest and fascination of Heraldry made itself felt on most of us will be recalled when we look back to those first days of our apprenticeship! There were occasions when most of us sign men tired of the practice of forming letters, and, as a relief from its monotony, tried our hands at a Coat of Arms, a Vizer or a Crest, copying a piece of work done by our superiors, or an old print. We thus learned that a good print may be copied not only in black and

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white, but in its true heraldic colours, by following the simple method of marking employed by the engraver to denote both them and the metals used. Once the knowledge of these markings has been learnt, there is created a natural curiosity to test it by reading all and sundry examples that come our way. To stimulate that interest in the beginner, I make no apologies for taking those of my advanced readers once again over that very interesting ground. As the reader remembers how his interest was thus kindled, he will be pleased to encourage the younger school to make a start here and now.

### COLOUR.

Since colour plays such an important part it behoved the engraver who could not use colour in his work to invent some method of indicating it, and this he did by a very simple scheme of lines.

The colours used in heraldry are five :—

RED.

BLUE.

BLACK.

PURPLE.

GREEN.

They are known in heraldic language as :—

*Gules,*

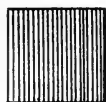
*Azure,*

*Sable,*

*Purpure,*

*Vert,*

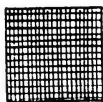
respectively, and are indicated by the various markings illustrated in figs. 1 to 5.



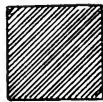
*Fig. 1.*  
*Gules*  
(Red)



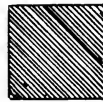
*Fig. 2.*  
*Azure*  
(Blue)



*Fig. 3.*  
*Sable*  
(Black)



*Fig. 4.*  
*Purpure*  
(Purple)



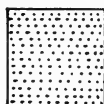
*Fig. 5.*  
*Vert*  
(Green)

Colours may be of any tint, provided they can be fairly described as Red, Blue, Black, Purple or Green, without confusion.

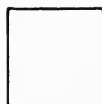
### METALS.

Further, there are two metals, GOLD and SILVER, heraldically termed OR, ARGENT, figs. 6-7.

It is a rule in Heraldry that metal should not be placed upon metal, or colour upon colour.



*Fig. 6.*  
*Or*  
(Gold)



*Fig. 7.*  
*Argent*  
(Silver or White)

This rule does not apply to shields that are parti-coloured, or those that are Paly, Barry, Bendy, Chevrony, etc., when these ordinaries and sub-ordinaries carry charges over-all or surtout, as instanced by figures 71-72.

### FURS.

In addition we have various Furs, the most common being Ermine, fig. 8, represented by black tails on white ground, and its variants are:—

ERMINES, fig. 9. White tails on black ground, heraldically termed *Sable ermined argent*, and—



Fig. 8.  
*Ermine.*



Fig. 9.  
*Ermines.*

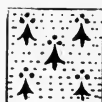


Fig. 10.  
*Erminois.*



Fig. 11.  
*A variation  
of Ermine.*



Fig. 12.  
*Vair.*



Fig. 13. *Counter-Vair.*

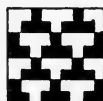


Fig. 14. *Potent.*

ERMINOIS, fig. 10. Black tails on gold ground (or *ermined Sable*).

Many early examples illustrate the ermine as fig. 11, a more natural form showing the tail as having been torn from the animal.

VAIR, fig. 12, represents the skin of grey squirrel and is illustrated by alternate little escutcheons placed in line. Vair is always blue and white. When shown in colours, e.g. gold and blue, or black and white, it is termed *Vairy*.

COUNTER-VAIR, fig. 13, is when the small escutcheons are placed base against base.

POTENT, fig. 14, is crutch-like forms, white and blue alternately, and in COUNTER-POTENT the figures are arranged after the manner of Counter-Vair.

These Furs were used sometimes as linings for Robes of State and heraldically called *Mantlings* or *Lambrequin*; often the shields were covered with furred skins.

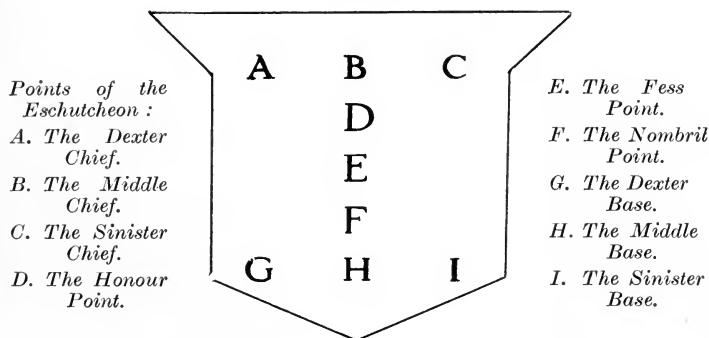
## CHAPTER III

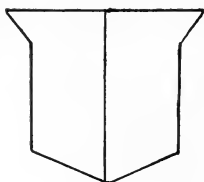
*The Shield, its points, divisions and varying forms.*

THE SHIELD holds such a position in heraldry that one is inclined to overlook the fact that it was first used as a weapon of defence, long before heraldry came into being, and it would seem to have been "lying in wait" for its advent, when it was immediately seized upon by the warrior knights of that day to display their coats of arms. Although it has long lost its usefulness as a defensive equipment, it remains of first importance in heraldry.

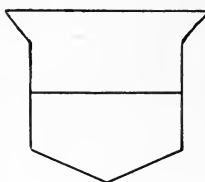
The Shield, also called an *Escutcheon*, is termed *Field* in heraldic language. The points of the Escutcheon are as fig. 15.

Fig. 15.

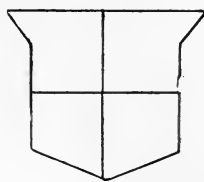




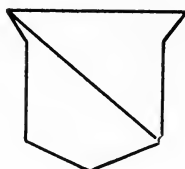
*Fig. 16.*  
*Party per Pale.*



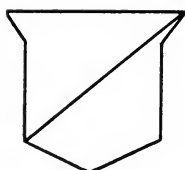
*Fig. 17.*  
*Party per Fess.*



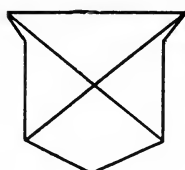
*Fig. 18.*  
*Party per Cross.*



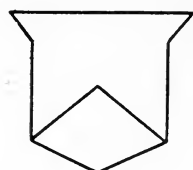
*Fig. 19.*  
*Party per Bend.*



*Fig. 20.*  
*Party per Bend Sinister.*



*Fig. 21.*  
*Party per Saltire.*



*Fig. 22.*  
*Party per Chevron.*

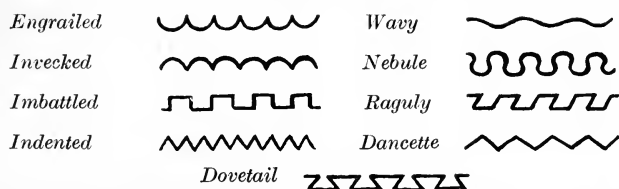
Shields are divided or partitioned, and the dividing lines are named according to the form they take. A shield so divided is said to be *Party*. Figs. 16 to 22.

The dividing lines are not always straight, but may take any of the forms in fig. 23.

Often one may be called upon to execute work with the arms of a particular period, and it is well



*Diagram showing the division of Shields and the names given to the dividing lines.*



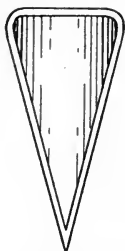
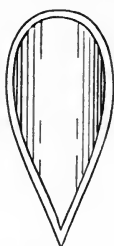
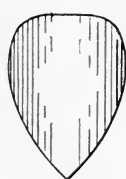
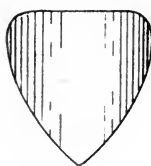
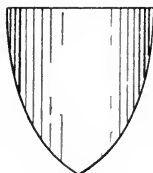
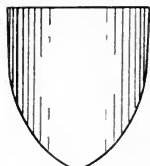
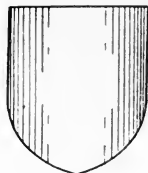
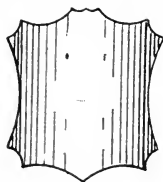
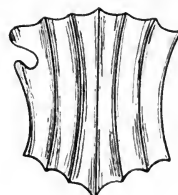
*Fig. 23. The dividing lines may take numerous forms as shown in this diagram.*

that the shield should be of the correct shape and type. To assist in this I am illustrating a few of the more important points to be noted.

The earliest shields were convex on plan, no doubt the more closely to fit the figures of their bearers. The Norman shield was long and of kite-like form, and was so designed to cover as much of the body as possible, fig. 24. By the eleventh century the shape had slightly altered, the top having taken a rounder form, as had also the sides, fig. 25.

This lasted until the thirteenth century, when a much shorter form prevailed, as figs. 26, 27, 28. In the fourteenth century the claims of Heraldry made demands for more space, and the sides of the shields began to assume a straighter take-off from the top, and, as quartering became more involved, the straight sides extended to two-thirds of the shield. This growth is illustrated by figures 29, 30, 31.

During the fifteenth and sixteenth centuries the tournament had its effect on the shape of the shield, and the heraldic artist of the renaissance depicted it

*Fig. 24**Norman shield. Eleventh century shield.**Fig. 25-**Eleventh century shield.**Fig. 26.**Thirteenth century shields.**Fig. 27.**Thirteenth century shields.**Fig. 28.**Thirteenth century shield.**Fig. 29.**Fig. 30.**Fourteenth century shields.**Fig. 31.**Fig. 32.**Fifteenth century shield.**Fig. 33.**Sixteenth century shield.*

in the more ornate shapes seen in arms of this period. The plan of the shield also took on a different shape. It was divided palewise by a sharp raised edge, whilst each side assumed a concave form, which evidently proved a better defence against the lance of the adversary.

In the sixteenth century we have the shield, à bouche, which is a shield with an opening in the side to enable it to be fixed more closely to the lance, figs. 32-33.

## CHAPTER IV

*Ordinaries and their diminutives : The Chief, the Pale,  
etc., etc.*

THESE are simple charges first used as heraldic distinctions, and, being held in high esteem, are called Honorable ordinaries. They are :—

THE CHIEF.

THE PALE.

THE FESS.

THE BEND.

THE CHEVRON.

THE CROSS.

THE SALTIRE.

THE PILE.

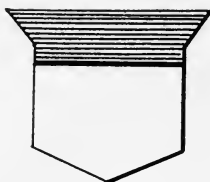
THE QUARTER.

Sometimes they are borne singly ; but more often with other charges go to make up the coat of arms, and are illustrated by figs. 34 to 44.

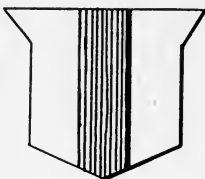
THE CHIEF, as the name implies, is the head or top portion of shield, marked off by a line and occupying one-third of the Field, fig. 34.

THE PALE, one-third of the shield placed perpendicular in the centre, fig. 35.

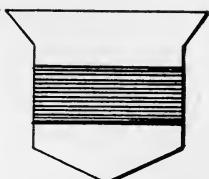
THE FESS, horizontal, occupies one-third and is central, fig. 36.



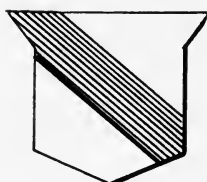
*Fig. 34.*  
*The Chief.*



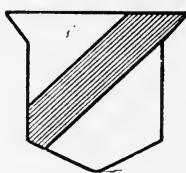
*Fig. 35.*  
*The Pale.*



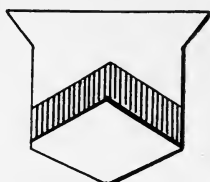
*Fig. 36.*  
*The Fess.*



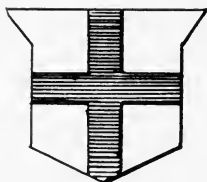
*Fig. 37.*  
*The Bend.*



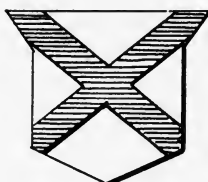
*Fig. 38.*  
*The Bend Sinister.*



*Fig. 39.*  
*The Chevron.*



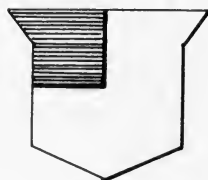
*Fig. 40.*  
*The Cross.*



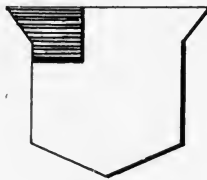
*Fig. 41.*  
*The Saltire.*



*Fig. 42.*  
*The Pile.*



*Fig. 43.*  
*The Quarter.*



*Fig. 44.*  
*The Canton.*

## ORDINARIES AND THEIR DIMINUTIVES 25

THE BEND is placed diagonally from Dexter Chief to Sinister Base, fig. 37. When drawn from the Sinister Chief to the Dexter Base it is BEND-SINISTER, fig. 38.

THE CHEVRON is placed across the shield in the form of a pair of extended compasses, fig. 39.

THE CROSS divides the shield with perpendicular and horizontal lines, fig. 40.

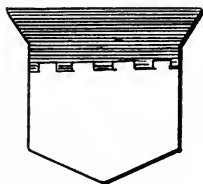
THE SALTIRE is a cross placed diagonally across the Field, fig. 41.

THE PILE is a triangular form in the shape of a pile that is driven into the ground for building foundations, fig. 42.

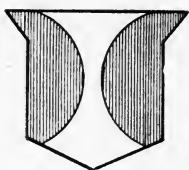
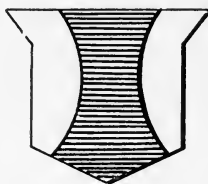
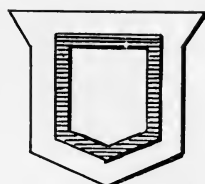
THE QUARTER is formed by two lines, one perpendicular, one horizontal, taking up one fourth of the shield, fig. 43.

THE CANTON is like the Quarter, but occupies one-third of the Chief, fig. 44.

Each of these admits of being formed by the lines illustrated by fig. 23. As an example, fig. 45, a Chief embattled.



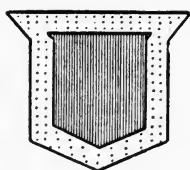
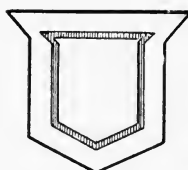
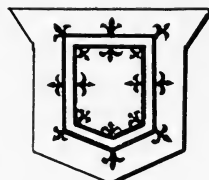
*Fig. 45. Chief Embattled.*

Fig. 46. *Flanches.*Fig. 47. *Flasques.*Fig. 48. *Orle.*

There are also ordinaries formed by curved lines, as figs. 46, 47, and those that follow the outline of the shield, figs. 48 to 51.

FLANCHES are composed of two curved lines occupying the greater part of the shield, fig. 46.

FLASQUES are like Flanches, but with a greater space between them, fig. 47.

Fig. 49. *Border.*Fig. 50. *Tressure.*Fig. 51.  
*Double Tressure, Flory  
and Counter Flory.*

THE ORLE is a perforated inescutcheon, and is half the width of the Border, fig. 48.

THE BORDER follows the edge of the shield, and is used to distinguish different branches of the same family, fig. 49.

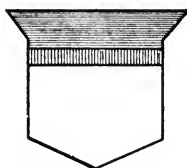
THE TRESSURE is not as wide as the Orle. Tressures are often borne double and even treble, as

## ORDINARIES AND THEIR DIMINUTIVES 27

instance the Sinister Chief of our Royal Arms, which is the arms of the King of Scotland and is termed double tressure, **FLORY** and **COUNTER FLORY**, figs. 50–51.

Many of these ordinaries have their diminutives, e.g. :—

**THE FILLET**, which occupies not more than one fourth of the Chief, and is always placed at the bottom of the Chief, fig. 52.



*Fig. 52. Fillet.*

**THE PALLET** is half the width of the Pale.

**THE ENDORSE** is half the width of the Pallet.

**THE BAR** is like the Fess but occupies only one fifth of the Field and is never borne singly. The Bar has two further diminutives, The Closet, half its width, The Barrulet, one fourth its width.

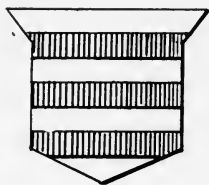
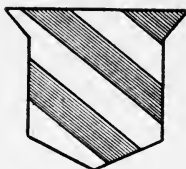
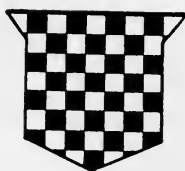
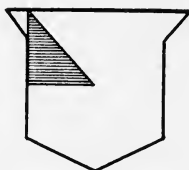
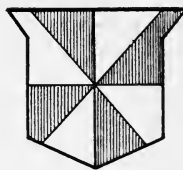
Other diminutives are :—

**THE BENDLET**, half the width of the Bend.

**THE COTISE**, half the width of the Bendlet.

**THE CHEVRONEL**, half the width of the Chevron.

**THE COUPLE-CLOSE**, half the width of the Chevronel.

*Fig. 53. Barry.**Fig. 54. Bendy.**Fig. 55. Checky.**Fig. 56. Lozengy.**Fig. 57. Gyron.**Fig. 58. Gyrony.*

Shields are often divided by a number of ordinaries or sub-ordinaries ; e.g. a number of Bars over five is termed BARRY, fig. 53 ; a number of Bends is termed BENDY, fig. 54. Paly and Barry together become CHECKY, fig. 55. Bendlets crossed become LOZENGY, fig. 56. Yet another figure is the GYRON, formed by two lines from one of the angles of the shield, fig. 57, and multiplied to cover the shield is GYRONY, fig. 58.



## CHAPTER V

### *Charges, The Cross and its variants, inanimate and animate charges.*

**F**IGURES or Bearings carried on a shield are called CHARGES, and every conceivable animal and thing has at some time or other been used in this connection. For the purpose of illustration figs. 59 to 67 are charges all placed centrally on the shield.

THE CROSS, perhaps used more frequently as a charge in coats of arms than any other, has a large number of Variants. The Crusaders were responsible for many of these, as instanced by the Cross of St. George adopted by the English knights, fig. 40; the Saltire of St. Andrew, fig. 41, by the Scottish; the cross Flory by the French, fig. 59; the cross Crosslet by the Papal States, fig. 62.

FLORY, a cross with terminals formed of Fleurs-de-lys, fig. 59.

MOULINE, a cross with terminals fishtailed, fig. 60.

PATTÉE, a cross small in centre, widening at ends, fig. 61.

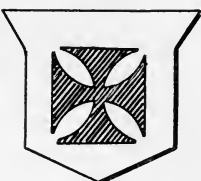
CROSSLET, a cross, crossed again at each extremity, fig. 62.



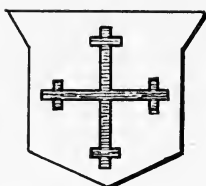
*Fig. 59. Flory.*



*Fig. 60. Moline.*



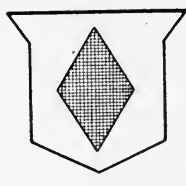
*Fig. 61. Pattée.*



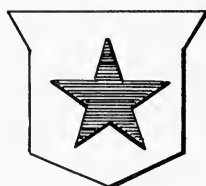
*Fig. 62. Crosslet.*



*Fig. 63. Fitchy.*



*Fig. 64. Lozenge.*



*Fig. 65. Mullet.*



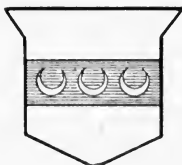
*Fig. 66. Mill Rind.*



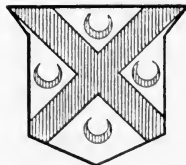
*Fig. 67. Water Bouget.*



*Fig. 68.  
Gules à fret Argent.*



*Fig. 69:  
Argent, on a fess azure,  
three crescents of the  
first.*



*Fig. 70.  
Argent, a saltire gules,  
between four crescents  
of the same.*

## CHARGES, THE CROSS AND ITS VARIANTS 31

FITCHY, a cross pointed at its lower end, as used by the Christian Church, fig. 63.

LOZENGE, a charge invented to distinguish eminent physicians, fig. 64.

MULLET, a five-pointed star pierced in centre and supposed to represent a spur rowel, fig. 65.

MILL RIND, a cross in the form of the Millink, which carried the millstone, fig. 66.

WATER BOUGET, a vessel used by the military to carry water on the march, fig. 67.

FRET, two laths interlaced in Saltire with a Mascle, fig. 68.

Charges are carried upon any part of the escutcheon, sometimes upon and sometimes between ordinaries, as for example figs. 69-70.

SURTOUT, from the French, meaning over-all, describes a figure that is borne over another, or others, figs. 71-72.



Fig. 71.

*Argent chief azure Surtout or over all a lion rampant gules.*

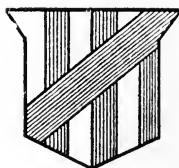


Fig. 72.

*Paly of six argent and gules over all a bend sinister purpure.*

# 32 HERALDRY FOR THE CRAFTSMAN



*Fig. 73.  
Rampant.*



*Fig. 74.  
Rampant Guardant*



*Fig. 75.  
Rampant reguardant.*



*Fig. 76.  
Passant.*



*Fig. 77.  
Sejant.*



*Fig. 78.  
Salient.*



*Fig. 79.  
Couchant.*



*Fig. 80.  
Passant Guardant.*



*Fig. 81.  
Coupé.*



*Fig. 82.  
Erased.*



*Fig. 83.  
Demy.*



*Fig. 84.  
Dormant.*

Charges of animal figures borne on the field of a coat of arms are named according to their pose.

The Lion, by common consent the "King of Beasts," has occupied the pre-eminent position in heraldry since its inception, so, following in the footsteps of most writers on this subject, I adopt the Lion to illustrate the various positions attributed to most heraldic animals, the exceptions being noted later, figs. 73-84.

RAMPANT, the lion standing erect on one of his hind legs, fig. 73.

RAMPANT GUARDANT, on hind leg, looking full faced, fig. 74.

RAMPANT REGARDANT, on hind leg, looking back towards his tail, fig. 75.

PASSANT, a term to express an animal in a walking position, fig. 76.

SEJANT, for an animal sitting, fig. 77.

SALIENT, is when it is leaping or springing forward, fig. 78.

COUCHANT, an animal lying at rest with head erect, fig. 79.

PASSANT GUARDANT, a beast, when walking with head full faced, fig. 80.

COUPED, the head or limb of an animal cut off smooth and even, fig. 81.

ERASED, signifies torn or plucked off, as example, fig. 82.

DEMY, is half of any charge, fig. 83.

# 34 HERALDRY FOR THE CRAFTSMAN



*Fig. 85.  
Close.*



*Fig. 86.  
Rising.*



*Fig. 87.  
Displayed.*



*Fig. 88.  
Volant.*



*Fig. 89.  
Tripping.*



*Fig. 90.  
Courant.*



*Fig. 91.  
At gaze.*



*Fig. 92.  
Lodged.*



*Fig. 93.  
Inverted.*



*Fig. 94.  
Erect.*



*Fig. 95.  
Hauriant.*



*Fig. 96.  
Naïant. |*



*Fig. 97.  
Cockatrice.*



*Fig. 98.  
Wyvern.*



*Fig. 99.  
Dragon*



*Fig. 100.  
Tiger.*

DORMANT, lion or any other beast sleeping with its head resting on its paws, fig. 84.

The following terms are applied to specific charges, as illustrated by figs. 85-100.

CLOSE, signifies a bird with its wings close to its body, fig. 85.

RISING, the term for a bird when in a position as if preparing to fly, fig. 86.

DISPLAYED, signifies the wings expanded, fig. 87.

VOLANT, any bird shown flying, fig. 88.

TRIPPING, a term used for a stag, antelope, or hind, when walking, fig. 89.

COURANT, for a stag, horse or greyhound running, fig. 90.

At GAZE, a stag or hind when looking full faced is "at gaze," fig. 91.

LODGED, signifies the stag at rest on the ground, fig. 92.

INVERTED, is for two wings with tips pointing downwards, fig. 93.

ERECT, two wings with points upward, fig. 94.

HAURIANT, the term for a fish when erect, pale-wise, as putting its head above water, fig. 95.

NAIANT, a fish borne horizontally across the shield as swimming, fig. 96.

COCKATRICE, a chimerical figure used in heraldry; its beak, wings, legs, comb, wattles and spurs are of the fowl, its body and tail of the dragon, fig. 97.



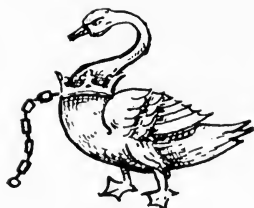
*Fig. 101.*  
*Allerion.*



*Fig. 102.*  
*Armed.*



*Fig. 103.*  
*Caboched.*



*Fig. 104.*  
*Gorged.*



*Fig. 105.*  
*Nowed.*



*Fig. 106.*  
*Wreath.*



WYVERN, this also a chimerical figure, differing from the cockatrice in that it has no comb, wattles, or spurs, fig. 98.

DRAGON, an heraldic figure or monster, combining beast, bird and reptile, fig. 99.

TIGER, this—like the dragon—is an heraldic creation ; it is so different from the natural animal of that name, that it is termed *The Heraldic Tiger*, fig. 100.

The following few items are often met with and are worth noting :

ALLERION, an eagle displayed, but deprived of feet and beak, fig. 101.

ARMED, a term used to refer to the horns, beak, teeth, claws, or talons, of beast or bird, when they are of a different colour from their bodies, fig. 102.

CABOCHED, a head of an animal, full faced, without neck, fig. 103.

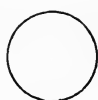
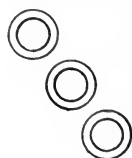
CREST, the part of a coat of arms placed on the helmet, as figs. 134, 151, 160, 161.

Also as instanced by the Crown and Lion on the Royal Arms, fig. 170.

GORGED, an animal or bird bearing a collar around its neck, as the Unicorn in the Royal Arms, or as fig. 104.

NOWED, a term applied to the tails of animals when twisted or knotted, fig. 105.

WREATH, a chaplet composed of twisted silks of two different colours, these colours being the same as

*Bezant**Plate**Torleaux**Hurt**Pellet**Pomey**Golpe**Crescent**Increscent**Decrescent**Rose**Annulet**Chess Rook**Star**Teefoil**Quarterfoil**Cinquefoil**Mascle**Lozenge**Billet**Fountain**Guttee*

F.G.S.

*Figs. 107-132.*

the principal metal and the tincture of the shield, fig. 106.

Charges, whether animate or inanimate, if natural in colouring are termed *Proper*.

Figs. 107–132 illustrate a series of inanimate charges and are *Roundels*, round figures or discs of metal or colour, and are differently named accordingly, thus :—

Or becomes BEZANT, fig. 107.

Argent „ PLATE, fig. 108.

Gules „ TORTEAUX, fig. 109.

Azure „ HURT, fig. 110.

Sable „ PELLET, fig. 111.

Vert „ POMEY, fig. 112.

Purple „ GOLPE, fig. 113.

CRESCENT, or half moon with its horns turned upward, fig. 114.

INCRESCENT, differs from crescent in that its horns are turned to the Dexter side, fig. 115.

DECRESCENT, the reverse of the increcent : e.g. horns turned to the sinister side, fig. 116.

ROSE, represented in heraldry full bloom with five green barbs and seeded in the centre, fig. 117.

ANNULET, a ring used on coats of arms to distinguish one family from another or a younger member from the elders, fig. 118.

CHESS ROOK, as the piece used in the game of chess, fig. 119.

STAR, in heraldry termed an *Estoile*, has six wavy points, fig. 120.

## 40 HERALDRY FOR THE CRAFTSMAN

TREFOIL, three-leaved as the shamrock, fig. 121.

QUATREFOIL, four-leaved conjoined in the centre, fig. 122.

CINQUEFOIL, five-leaved conjoined in the centre, fig. 123.

MASCLE, in the shape of the Lozenge, but is always perforated, as fig. 124.

RUSTRE, a Lozenge pierced round in the middle, fig. 125.

BILLET, a small parallelogram, supposed to represent a letter, fig. 126.

FOUNTAIN, a roundel barry wavy of six argent and azure, fig. 127.

GUTTÉE, in heraldry, represents drops of anything liquid and is named according to colour, fig. 128.

Thus : Or	GUTTE D'OR.
Argent	GUTTE D'EAU.
Vert	GUTTE D'OLIVE.
Gules	GUTTE DE SANG.
Azure	GUTTE DES LARMES.
Sable	GUTTE POIX.

When multiples of the above figures are borne in coats of arms their number must be stated as also their position thus :—

Fig. 129, two roundels in pale,

Fig. 130, two crescents in fesse,

Fig. 131, five billets in saltire,

Fig. 132, three annulets in bend,

## CHAPTER VI

### *Differencing*

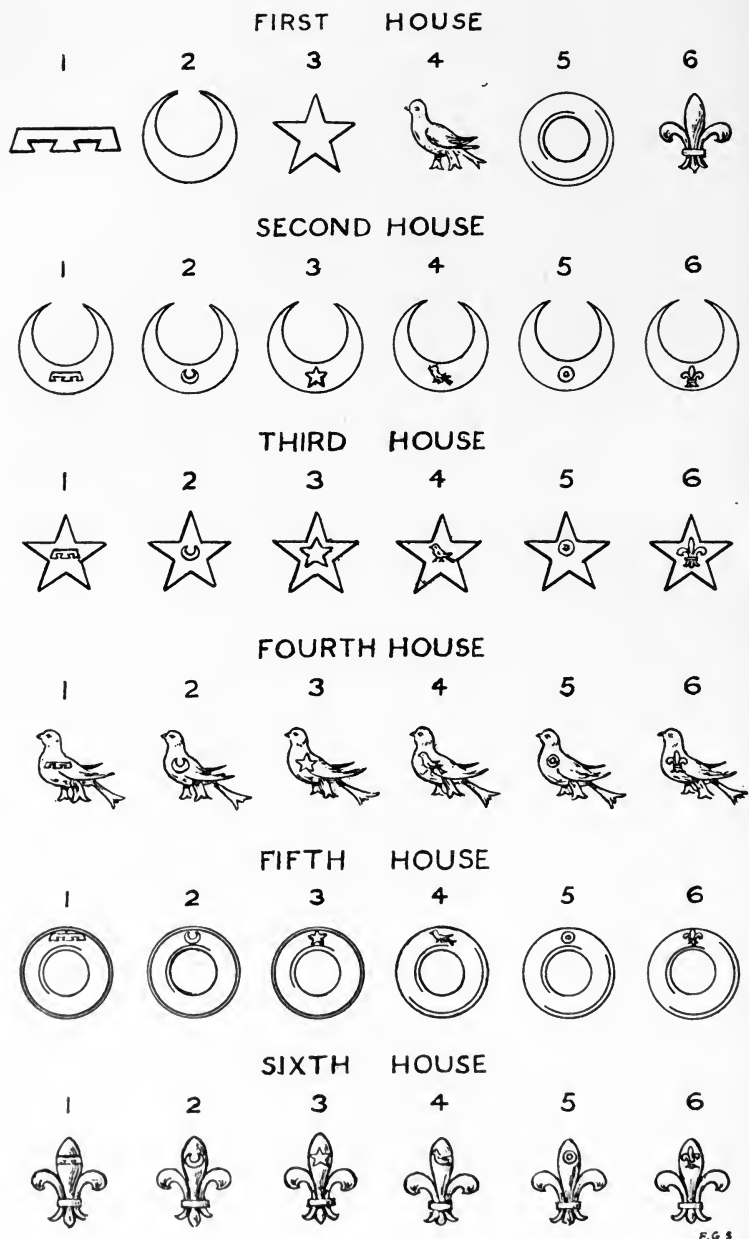
**M**EMBERS of the same family all claim the same armorial bearings. It was, therefore, necessary to have some system of differencing whereby they might be distinguished one from another.

DIFFERENCES, as illustrated here, are forms used to distinguish the male descent of a family and also to denote the subordinate houses of the same family. They may be placed in any position on the shield and are generally found in the top centre of the chief, and of such a size that they cannot be mistaken for a charge. Fig. 133 illustrates differencing figures, reading along the top line, 1 LABEL, 2 CRESCENT, 3 MULLET, 4 MARTLET, 5 ANNULET, 6 FLEUR-DE-LYS, and is otherwise self explanatory.

Fig. 134, a composite example illustrating the arms of the third son of second son, with a Mullet on a crescent for difference.

The Royal Family are an exception to the foregoing table, since the Label only is used with different charges on the points of the label.

The Arms of H.R.H. the Prince of Wales are distinguished by a label of three points argent, fig. 135.



F. G. S.

Fig. 133.



Fig. 134.

*Arms illustrating method of differencing.*

H.R.H. The Duke of York, second son, by a label of three points, centre point anchor azure, fig. 136.

H.R.H. The Duke of Gloucester, third son, by a label of three points, central point charged with a lion, the others with St. George's cross, fig. 137.

H.R.H. Prince George, fourth son, a label three points, each charged with an anchor, fig. 138.

*ROYAL DISTINCTIONS.*

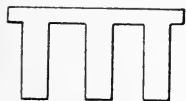


Fig. 135.

*H.R.H. Prince of Wales.*

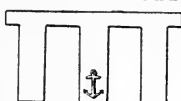


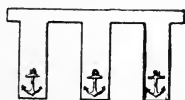
Fig. 136.

*H.R.H. Duke of York.*



Fig. 137.

*H.R.H. Duke of Gloucester.*



*Fig. 138. H.R.H. Prince George.*

## CHAPTER VII

### *The Crown, Coronets, Helmets and Mantlings*

THE emblem of sovereignty, The Crown, and the various Coronets which distinguish Royal Princes from Dukes, and Dukes from Barons, are illustrated by figs. 139–146.

The King's Crown is called a closed crown because the circlet or diadem is overarched by crossed arches. It is set alternately with *Crosses-Patée* and *Fleurs-de-Lys*, and surmounted by an *Orb* and *Cross-Patée*.

The CAP is of purple velvet, lined with ermine.

The ARCH of crown is studded with pearls.

The CIRCLET with diamonds and precious stones, fig. 139.

The PRINCE OF WALES, as Heir-apparent to the throne, has a closed coronet of one arch, also surmounted with orb and cross-patée, fig. 140.

A ROYAL DUKE'S coronet is surmounted by four crosses-patée and four fleur-de-lys placed alternately, but has no arch, fig. 141.

A DUKE'S coronet has eight strawberry leaves, fig. 142.

A MARQUIS, four strawberry leaves and four pearls placed alternately, fig. 143.





*Fig. 139.  
King.*



*Fig. 140.  
Prince of Wales.*



*Fig. 141.  
Royal Duke.*



*Fig. 142.  
Duke.*



*Fig. 143.  
Marquess.*



*Fig. 144.  
Earl.*



*Fig. 145.  
Viscount.*



*Fig. 146.  
Baron.*

An EARL'S coronet has eight strawberry leaves alternated with eight pearls set high on points, fig. 144.

A VISCOUNT'S has sixteen pearls set close on the circlet, fig. 145.

A BARON has only four or six pearls, and otherwise plain, fig. 146.

War and the Chase undoubtedly furnished the early forms and figures used in Heraldry, also the reason for their use.

In the Chase the hunter's physical powers would create for him a certain notoriety, and what more

natural than that he should symbolise this in some form on his Coat of Arms? Hence we find swiftness, strength, fierceness, etc., depicted by animal and other forms.

The son, proud of the reputation of his parent, would assume the arms of his father and add to them his own, and so a system of Heraldry was established.

### VIZORS.

In war the sameness of the armour-clad bands rendered it necessary that the leaders should be distinguished on the field of battle, hence we have



*Fig. 147. King.*



*Fig. 148. Nobility.*



*Fig. 149. Knight.*



*Fig. 150. Esquire*

*Helmets or Visors, indicative of the rank of the wearer*



*Fig. 151. The Mantling or Lambrequin was suspended from the helm : an example of floral treatment.*

the diverse forms of HELMS or VIZORS, figs. 147–150. Each indicated the rank of its wearer by its form and metal employed.

A KING'S HELMET is full faced with bars and is all of gold, fig. 147.

A NOBLE'S is side faced, constructed of silver, with bars and ornaments of gold, and is common to Princes and Peers of all degrees, fig. 148.

A BARONET'S or KNIGHT'S is full faced, with vizor open, and is of steel, fig. 149.

An ESQUIRE'S is side faced, with vizor shut, and is of steel, fig. 150.

As there yet remain many of equal rank, individuals needed to be distinguished by further marks, and for this reason crests were introduced and displayed on their banners or emblazoned upon rich surcoats worn over their armour, and so we have the coat of arms.

The surcoat, called Mantling or Lambrequin, was suspended from the Helm, and since it was generally much cut and torn in battle it is shown with jagged edges, often so elaborated by the heraldic artist as to assume leaf-like forms. Fig. 151 is a shield, argent, cross flory, azure, crest, a swan with wings erect on squire's helm, and is an example of this treatment.

## CHAPTER VIII

### *Royal Heraldry of Great Britain, Variation of Charges, Supporters.*

**I**N England heraldry assumed a definite character during the reign of Henry III, and attained its greatest vogue during the reign of Edward III. It was Edward III who first quartered arms in England. He first bore the arms of England and France quarterly, later reversing the positions, placing France in the first and fourth quarters, when laying claim to that kingdom, fig. 153.

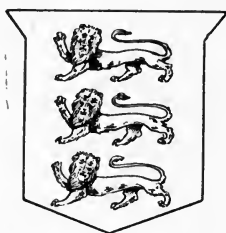
### SUPPORTERS.

The shield or arms is usually flanked by supporters, which take the form of human beings, animals, or mythical creatures guarding or supporting it. An instance is the Royal Arms of to-day, supported by the lion and unicorn. Richard II was the first English sovereign to add supporters to the Royal Arms, and here it will be interesting to note that many and various have been the changes through subsequent reigns, thus :—

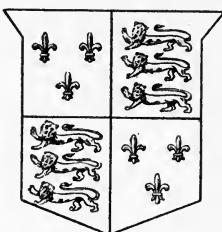
Richard II.	Two angels blowing trumpets.
Henry IV.	Swan and antelope, both gorged.
Henry V.	Lion rampant, guardant crowned or, and antelope gorged and chained.
Henry VI.	Two antelopes argent.

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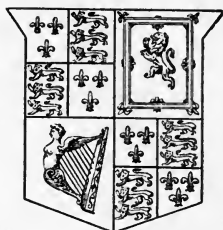
## ENGLISH ROYAL ARMS.



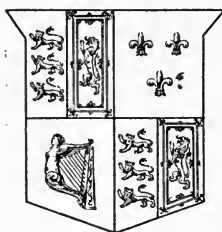
*Fig. 152.*  
1189 to 1340.



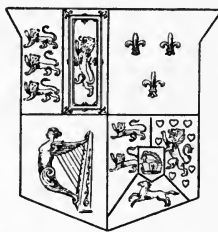
*Fig. 153.*  
1405 to 1603.



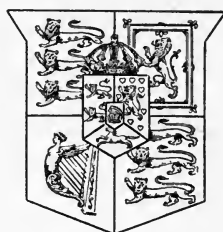
*Fig. 154.*  
1603 to 1707.



*Fig. 155.*  
1707 to 1714.



*Fig. 156.*  
1801 to 1837.



*Fig. 157.*

- |              |   |
|--------------|---|
| Edward IV.   | Lion rampant, argent and bull sable.                  |
| Edward V.    | Lion or, and hind argent.                             |
| Richard III. | Two boars rampant, argent ; tusked and bristled or.   |
| Henry VII.   | Dragon gules and greyhound argent ; collard gules.    |
| Henry VIII.  | Lion guardant, crowned or, and dragon gules.          |
| Edward VI.   | Lion or and dragon gules.                             |
| Mary.        | Eagle and lion rampant ; crowned or.                  |
| Elizabeth.   | Lion rampant ; guardant crowned or, and dragon gules. |

James I.      Lion rampant, guardant crowned or,  
and unicorn argent, mane or, gorged  
and chained, has continued to this day.

These changes have not been confined to the supporters. The more important bearings have also altered with events in our history. In the reign of Richard I the shield was gules with three lions or leopards passant guardant, and these are the arms of the King of England to-day, fig. 152. They were quartered, as previously stated, by Edward III with the fleurs-de-lys of France, fig. 153.

At the union of crowns in 1603, the arms of



*Fig. 158. Royal Arms as used in Scotland.*

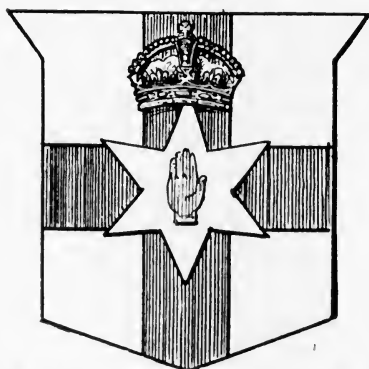
Scotland and Ireland were added, the arms of France still sharing the pride of position with England in first and fourth quarters, fig. 154.

In April 1707 they were again changed. This time the first and fourth quarters bore the arms of England and Scotland per pale, France the second and Ireland the third quarter, fig. 155.

In 1714, on account of the succession of the house of Hanover, the Hanoverian arms were placed in fourth quarter, fig. 156.

In 1801, at the union of Ireland, it was altered to first and fourth quarters England, second Scotland, third Ireland, with escutcheon of pretence, the shield of Hanover over all, fig. 157. This was removed at the accession of Queen Victoria, when it assumed the form obtaining in the present Royal Arms.

The Royal Arms, as used in Scotland, are as fig. 158, in which it will be observed preference is given to the arms and supporters of the Scottish King.



The Arms of Northern Ireland are a Shield Argent, a Cross Gules overall on a six-pointed Star, of the Field, ensigned with an Imperial Crown proper, a Dexter hand couped at the wrist, of the second, fig. 159.

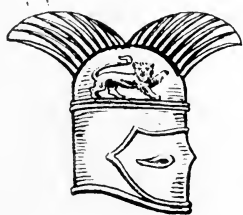
*Fig. 159. Arms of Northern Ireland.*



## CHAPTER IX

### *Crests and Badges*

CRESTS and Badges are often wrongly thought to be one and the same thing, whereas they are of entirely different origin. It is doubtful when first the Crest made its appearance. Certain it is that it followed closely on the use of helms. The earliest forms were mostly in the form of feathers worn on the top of the helm. In 1198, upon the second great seal of Richard I, the helm is shown with two wings displayed, fig. 160. In the thirteenth century the principal charges of shields were often adopted as Crests and were fixed directly to the helm. Early in the next century they were worn encircled by a crown, fig. 161, or supported by a cap of estate, fig. 162. About the middle of the fourteenth century came the CREST WREATH, formed of twisted silk or material, usually



*Fig. 160.*  
*Crest of Richard I.*



*Fig. 161.*  
*Crest encircled by a crown.*



*Fig. 162.*  
*Crest supported by cap*  
*of maintenance.*



*Fig. 163.*  
*Royal crest*  
*(Ireland).*



*Fig. 164.*  
*Royal badge*  
*(England)*

the principal colour and metal of the shield of arms, fig. 134 and 151.

Many people claim the right to wear and use a crest without pretending to the possession of a coat of arms, a position quite impossible since a crest was never granted except to the possessor of a coat of arms. Few, indeed, are those who possess a coat of arms without a crest, since such arms must have been granted before the sixteenth century, since which



*Fig. 165.*  
*Royal Badge*  
*(Scotland)*



*Fig. 166.*  
*Royal Badge*  
*(Ireland).*



*Fig. 167.*  
*Royal Badge*  
*(Wales).*

date it has been the regular practice to assign a crest with the arms.

The Royal Crests are, on an imperial crown proper, a lion statant guardant or, imperially crowned proper (England), see fig. 170.

On an imperial crown proper, a lion sejant affrontée gules, imperially crowned or, holding in dexter paw a sword, and in sinister paw a sceptre erect also proper (Scotland), see fig. 158 ; and on a wreath or and azure a triple-towered of the first, from the portal a hart springing argent ; attired and hoofed or (Ireland), fig. 163.

The Badge is a legacy of the Tudor Period. It was first used as a distinguishing mark in battle and worn by the retainers of the various lords, and often was the only observable difference between friend and foe. These Badges were usually carried on the standard of the chief and were quite apart from his coat of arms and crest. The regimental badge of to-day fulfils much the same purpose, although it is not a sign of allegiance to any particular war lord ; yet it is often the only distinguishing mark of one regiment from another in the field.

The Badges of His Majesty the King are the Red and White Rose united (England), fig. 164 ; a Thistle (Scotland), fig. 165 ; a harp or, the strings argent, fig. 166 ; also a shamrock leaf vert (Ireland), (all the foregoing ensigned with the Royal Crown) upon a mount vert, a dragon passant, wings elevated, Gules (Wales), fig. 167.



Fig. 168.



Fig. 169.

*Badge of H.R.H. Prince of Wales.      Badge of H.R.H. Prince of Wales.*

The Badges of H.R.H. the Prince of Wales are borne on either side of the crest and are dexter Plume of three Feathers argent, enfiled by a coronet composed of fleurs-de-lys and crosses-patée alternately ; with motto "Ich Lien," fig. 168. Sinister a representative of the Badge of Wales, on a mount, vert, a dragon passant gules, differenced with a label of three points argent, fig. 169.

### READING A COAT OF ARMS

When describing or reading a coat of arms care should be taken to marshal the charges in their correct order. First the colour of the Field ; next the Principal ordinary, such as the Chief, the Pale, etc., naming their colour and form. Charges on the Field, naming their position and Tincture. The Charges that may be on the ordinary, the Crest, lastly the Supporters. Example : the Royal Arms (fig. 170), is correctly described as, *Arms* : quarterly first and fourth gules, three lions passant guardant in pale or (England) ; second or, a lion rampant within a double tressure flory counterflory gules (Scotland) ;

third azure, a harp stringed argent (Ireland); the shield encircled in a garter, helmet of gold affront, lambrequin cloth of gold lined ermine, crest upon the royal helmet, the imperial crown proper, thereon statant guardant or, a lion imperially crowned also proper. Supporters: dexter a lion rampant guardant or, crowned as the crest, sinister, a unicorn argent, armed, crined and unguled or, gorged with a coronet composed of crosses-patée and fleur-de-lys, a chain affixed thereto, passing between the forelegs and reflex over the back or.



*Fig. 170 Arms of His Majesty King George V.*

With this résumé of the technique of Heraldry, I trust I have not bored my readers, but rather whetted an appetite for the continued study of a subject of absorbing interest, for Heraldry is indeed bottled history.

## CHAPTER X

### *The Early use of Arms as Signs and Printers' Marks*

IN the seventeenth century coats of arms were displayed in almost every conceivable part of the house, both externally and internally. We find them at the gate, gable, entrance hall, over fireplaces, on newel posts, on the ceiling and windows. It is, however, their use from the craftsman's point of view to which we must as far as possible confine ourselves. Let us then consider the subject of Heraldry in relation to signs. Before the days when, by Heraldic devices, men indicated their birth and rank, or towns their staple industries or geographical peculiarity, traders appealed to a populace that for the most part could not read. By similar methods they would exhibit a board, either shaped in the form of, or painted to represent, the goods they offered for sale. This resembled the method of Heraldry, in as much as it told its story by painting or engraving.

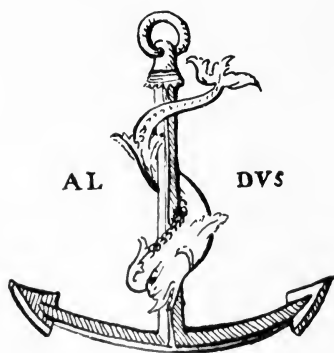
Egyptian pictographs are the oldest signs decipherable. Here ideas are expressed by rough diagrams, such as a wavy line for water, a square an enclosure, and other objects in crude outline. From these were evolved the hieroglyphical writings, and it is easy to believe that by such picture writing a man was distinguished from his fellows.

At a much later period, coats of arms, crests, badges, made their appearance as signs, and they were frequently displayed over the entrances of inns.

It is said by one authority that houses of the nobility, both in town and country, when the family was absent, were used as hostelries for travellers. The family arms were hung out in front to attract attention, and this gradually gave a name to the establishment. Thus the Lion, Gules, Or, Azure, became the Red, Golden or Blue Lion, as the case might be.

It was about the middle of the fifteenth century that printers and booksellers, probably the first so to do, began to adopt truly heraldic devices as trade marks or book plates, and those of Denis Rose, a Paris bookseller (1490), and Gillet Conteau (Paris, 1492), were probably the first.

A few years later the great Venetian printer, Aldus, adopted the well-known mark of an anchor



*Fig. 171.*

*The Aldine mark, the design used by the Great Venetian printer, Aldus, 150-215, to distinguish his work.*





*Fig. 172.*

*The mark of Richard Grafton, formed by a tree grafted to a tun—a pun on his name.*

entwined by a dolphin, fig. 171 ; a mark which has been adopted and is used by certain of his craft to-day. The fact of the author being called upon to reproduce the Aldine Mark upon the premises of a London publishing house aroused an interest in this most fascinating subject. A great number of these marks are puns on the name of their inventors or users. We find Richard Grafton, an English printer of the early sixteenth century, using a pictorial mark of a very flourishing tree grafted upon a tun, which in turn bears his monogram, fig. 172.

As an example of the adoption of a coat of arms as a mark, we have that of Rowland Hall, who, about 1560, appropriated the arms of Geneva, party, with the emblem of a Key on the sinister half, testifying to the fact that he was afforded the protection of that

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country, where for a period after the death of Edward VI he was a refugee, fig. 173.

Hall did not confine the use of this design to his publications. Like many others of his contemporaries he reproduced it as a sign and fixed it over the entrance of his business premises. The example thus set was quickly followed by other traders, until, as shown by a print of Cheapside of the year 1760, in the writer's possession, every shop had its projecting sign, each heraldic in character, and, strange as it may seem to us to-day, not a single shop displayed a fascia or written nameboard. There are countless examples of these interesting marks to be seen at our British Museum, and time spent by the student there will pass all too quickly.

As in heraldry, the escutcheon was quartered, each quarter bearing some special reference to the family history, and at marriage there was a further combination of the two family arms and supporters.



*Fig. 173.*

*The mark of Rowland Hall,  
who appropriated to his  
own use the arms of  
Geneva.*

So, too, the trader altered or added to his heraldic sign when moving from a house of one name to that of another, as witness the press notice :—

“ Whereas Anthony Wilton, who lived at the Green Cross, Publick-House, against the new Turnpike on New Cross Hill, has been removed for two years past to the new boarding house now the sign of the Green Cross and Kross Keys on the same Hill, etc.

“ *Weekly Journal*, Nov. 22nd, 1718.”

It was about the middle of the eighteenth century, when education was spreading amongst the middle classes and pictorial signs were becoming less necessary, that they were gradually replaced by the written fascia and signboard ; and the honour of maintaining the tradition of the Heraldic Sign reverted almost entirely to the hostelrys that were largely responsible for their inception. It is refreshing to meet with the few surviving examples, chiefly in rural districts. The introduction in the year 1762 of by-laws regulating their size was yet another cause of their removal, the majority of them contravening the new acts by their size. Many, indeed, were so large that we read of instances where the fronts of buildings were actually pulled away under their great weight.

It is of interest to note that on the site of the present Bank of England there previously stood four Taverns, one of which bore the sign of the Crown, also that Grinling Gibbons, that great master carver

and sculptor, lived at the sign of "The King's Arms," in Bow Street, from 1678 to 1721, when he died.

By the passing of the horse-drawn carriage the heraldic artist has been robbed of yet another fine field of operation. What beautiful specimens were those, sometimes eight or nine inches square, emblazoned on the carriage door, but which, as fashion decreed, gradually became almost microscopic in their details! Alas, as a sacrifice to the modern motor car, even these have almost disappeared, and we have to pay a visit to a Royal state procession, the Lord Mayor's Show, or a museum to experience the thrill which these devices excite.

## CHAPTER XI

*The use of Arms as Signs, Modern Signs, the Craftsman concerned, Care in Design.*

LET us not mourn what we have lost, but with the cry of *nil desperandum* consider what fields of enterprise are open to us to-day, for they are many and various.

Why not Heraldic devices to-day ?

Consider the following list of names and think what might still be done by the skilful craftsman to revive the glory of the past: The "Crown," the "Crown and Cushion," the "Three Crowns," the "King's Arms," the "Manor Arms," the "White Hart," the "Red Lion," the "Green Dragon," the "Star and Garter," the "Britannia," the "Cross Keys," the "Eagle," the "Lion and Cross."

Figs. 174, 175, 176, are three examples of what can be done, each chosen for its simple and inexpensive yet artistic treatment, costing little more than the plain written signboard.

Fig. 174 is a printer's mark used as a projecting sign, executed in wrought iron and repoussé copper. Figs. 175, 176, are inn signs in sheet and wrought iron.

The sign maker, who is usually the craftsman to whom heraldic work is entrusted by a large section of the public, is either the man who writes a name on



*Fig. 174.*

*A printer's  
mark in  
wrought iron  
and repoussé  
copper, used  
in the form  
of a hanging  
sign.*

an office door, or the maker of some gigantic electric sign. What a world of art and craft lies between these extremes! A peep into the studios and workshops would reveal to the uninitiated a range of craftsmanship little dreamed of in this connection. What of the workers in metal, such as engravers, repoussé workers, foundrymen, wrought iron smiths, and in other materials, the wood carver and the heraldic sign painter? It would be invidious to single out any one of these as being first in relation to this most fascinating side of the industry. Revealing as it does past history, it holds the same charm and



*Fig. 175.*  
*An Inn Sign in pierced*  
*sheet steel and wrought iron.*

interest for all, and each should play his part to maintain, and indeed increase, its application to signs.

A word of advice !

Care must be taken in the use of arms, crests and trade marks. Only those who are entitled to do so should make use of them, and when once adopted the treatment must be such that they form a definite part of the general scheme. In this respect the position allotted to the motif is the first consideration. This decided, see that it is balanced with the lettering or design. An excellent piece of heraldic workmanship may be so placed as to upset the balance of the entire plate, or it may be so large and elaborate as to reduce the general inscription to insignificance, whereas if properly used with undue emphasis, a feeling of true proportion is obtained. Next we consider the frame. How often one sees instances

*Fig. 176.*

*An Inn Sign in hammered  
sheet steel and wrought iron.*

where the craftsman has fallen to the temptation to use an inappropriate stock moulding, often excellent for the purpose for which it was originally designed, but wholly out of character with the job in hand! And why? Simply because it was available and appeared to save trouble and expense. Yet, a moment's thought would have shown that a simple and well designed frame could have been prepared, which would give that true relationship which is necessary to a harmonious whole, at even less cost. It is well, then, to remember that the time given to a well prepared sketch and detail drawing is equal in importance to that spent on the actual work of production. In this connection, I would say, and, be it understood, with all possible respect to the craftsman, take stock of your abilities, and do not assume



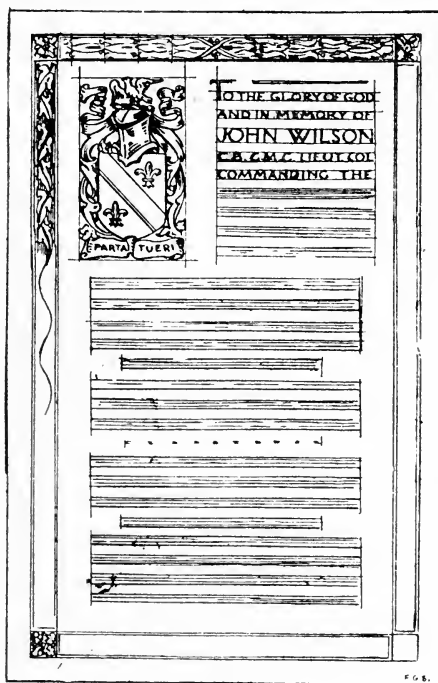
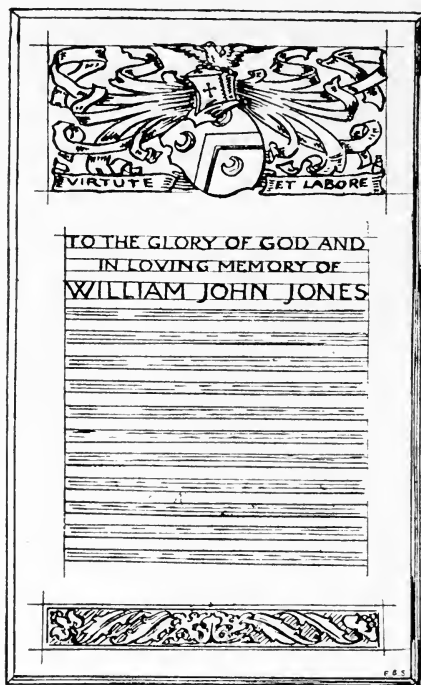


Fig. 177.

*Illustrating method of planning for Memorial Tablet.*

the dual roll of designer, draughtsman and craftsman, when the latter only is your forte; but rather, whenever possible, seek the aid of the former and together produce something worth while. If, as it often happens, you are compelled to prepare the original sketch, make your first consideration the sign's position on, and the architecture of, the building to which your work is finally to be fixed. The architect, jealous of his own efforts, will be most anxious to give honest criticism and often place his finger on the weak spot. Sometimes very excellently designed



*Fig. 178.*  
*Example giving Arms greater prominence.*

and executed work becomes an object of derision through not conforming with its surroundings. A good axiom is to begin by getting your masses to balance in harmony ; the details will then commence to suggest themselves.

Figs. 177-180 are a few suggestive lay-outs prepared for memorial brasses.

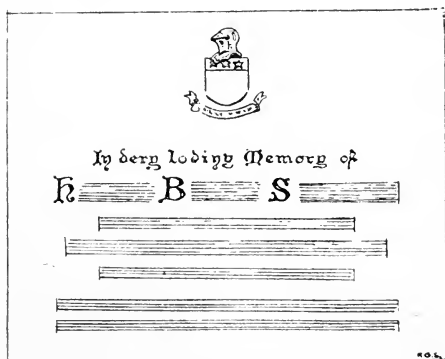
In both figs. 177 and 178 it will be noted that the spaces given to the coats of arms have been well filled, a method of treatment of which much can

favourably be said. It gives the artist an opportunity for originality of design, and if carried out on bold lines, adds character to his efforts.

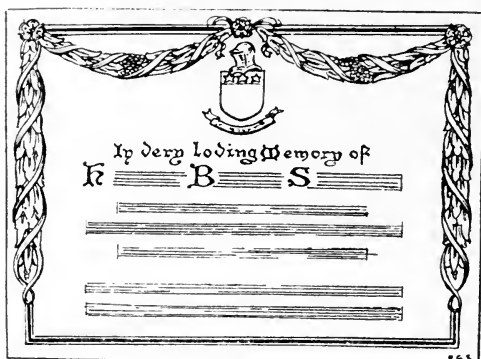
In fig. 177 the arms have been happily placed at the top left-hand corner and are balanced by a judicious arrangement of the text, the whole framed with a not too obtrusive border treatment broken by *Patria* at corners.

Fig. 178 is an equally pleasing arrangement. Here the arms have been given more prominence, yet kept within such proportions that the inscription still maintains its true importance. The decorative panel at the bottom is used as a kind of supporting base to the whole. The absence of a border adds somewhat to the dignity of the plate.

Fig. 179 illustrates a very common form of composition which, however, gives an impression of nakedness or loneliness to the arms. To compensate



*Fig. 179.*  
*Memorial Tablet without embellishment.*

*Fig. 180.**Illustrating fig. 179 with decorated border.*

for the absence of a lambrequin, a well designed swag, as fig. 180, will clothe it and supply that interest which is lacking in fig. 179.

Now for the craftsmen.

Let us take them in the order named and review the possibilities.

## CHAPTER XII

### *The Engraver.*

**W**HAT a chance there is here for the real artist craftsman! To those of my readers who aspire to this ideal I would recommend a visit to St. George's Chapel, Windsor. Here in the stalls of the Knights of the Garter will be found some of the finest examples of brass engraving. In Henry VII's Chapel, of Westminster Abbey, are exhibited the stallplates and crests of the Knights of the Bath. Visit also Eton College Chapel, or almost any cathedral. In such places imagination kindles as you scrutinise the beautiful stallplates, all engraved, many coloured in enamels, each of exquisite workmanship. They will carry you through centuries of Heraldic History to the present day, and it is pleasing to note that many of the more beautiful examples are of recent origin. The illustrations are but a few of such plates, and I would have you closely observe the excellent craftsmanship displayed, both in the beauty of their text and heraldic engraving. Some are further embellished with enamels, fig. 181.

Enamelling is an art which, thanks to the efforts of the sign maker, has entered on a new era of prosperity. True this is due chiefly to its use in



Fig. 181.

*Ecclesiastical stall-plates are often exquisite examples of heraldic sign-craft, many beautiful examples being found in the various cathedrals and old churches. Those shown in this illustration are embellished with enamels.*

connection with engraved lettering and bronze enamelled letters. The use of good lettering is so essential to heraldry that it is pleasing to be able to refer to the revival of the most beautiful of all types, the "Trajan Roman," so named because of its use for the inscription on the Trajan column, Rome, A.D. 113. A replica of this inscription may be seen at the Museum, fig. 182, and is an object that will amply repay the visitor. Whilst viewing it one's mind instinctively turns to the craftsman of that day in admiration and wonder. Think, here is he, centuries later, having his work copied by the most discerning of artists and craftsmen. The outstanding features which contribute to its popularity are beauty of line, delicate members, and the proportion of letters one to another, a feature which should be carefully studied, as also should the spacing of letters.

These points having been given due consideration, it is indeed surprising to see how much more easily an



*Fig. 182. Lettering of Trajan Column, Victoria and Albert Museum.*

inscription in this style can be read than that composed of letters of equal proportion. For a further study of this subject I commend Mr. Edward Johnston's excellent book, *Writing and Illuminating and Lettering*.

Having somewhat diverged from my subject I return to the engraver, and, leaving the ecclesiastical for the commercial, we find countless opportunities where the use of arms of appointment, city companies, councils, or the more common and often well designed trade mark, nicely displayed, lifts the name plate out of the commonplace and adds distinction to the business of its user. The trade mark may well be considered the "Coat of Arms" of the business man, since its one object is to differentiate between him and other producers of similar goods.

Fig. 183 is an excellent example of an heraldic device registered as a trade mark.

The heraldic treatment in delicate outline of the

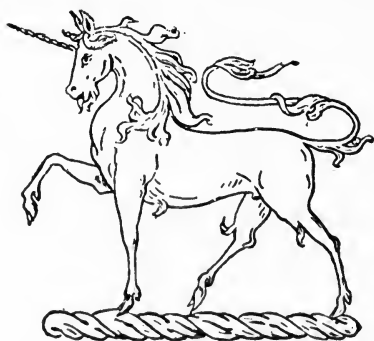


Fig. 183. An Unicorn as registered Trade Mark.





*Fig. 183A.  
Tau cross sign with unicorn.*

*(Figs. 183 and 183A the registered and copyrighted trade marks of Messrs. Burroughs, Wellcome & Co.)*

Unicorn depicts an animal of fine proportions. It expresses action, life and vigour to a degree, and is described in heraldic language as : On a wreath, an unicorn, tripping, armed, crined, and unguled.

Fig. 183A illustrates a name plate in the form of a Tau\* Cross, incorporating the Unicorn device, which imparts just that interest to the plate that is advocated by the writer elsewhere, and adds to rather than detracts from the importance of the announcement.

Fig. 184 is a rather more elaborate example. The principal use of such a plate is to make plain the name title, which in this instance is cut solid and filled black. The sun and the more delicate rays are filled red, with the rest of the motif in brass, a treatment which gives

\*TAU, a Greek letter, in English a cross resembling the letter "T." Known in heraldry as St. Anthony's Cross.

*Fig. 184.**Name Plate featuring Trade Mark.*

added interest without detracting from the legibility of the inscription.

The trader who is honoured by Royal Warrant to use the Royal Arms of his sovereign, or other member of the Royal Family, is indeed fortunate, and many are the opportunities offered him to make the display, and not the least of these is the name plate. When doing so he should be careful always to act in conformity with the terms of the grant.

I am indebted to Mr. Harold Stabler for the excellent example illustrated by fig. 185, which shows the application of the Royal Arms to a name plate. The materials employed are bronze and enamels; the letters are engraved and filled cream; the border is in yellow, red and black. To obtain complete control of the heraldic portion during the process of engraving and enamelling, Mr. Stabler uses a separate plate, and by sinking this to half its thickness into



*Fig. 185.*

*Name Plate in bronze and enamels.*

the larger plate, obtains a low and pleasing relief, as would not have been possible had it been fixed to the actual plate face.

## CHAPTER XIII

### *The Repoussé and Art Metal Worker*

**R**EPOUSSE work should play a far greater part than it does in signcraft. So excellent are the results to be obtained by this process, that I suggest more serious consideration should be given to this branch of the industry, especially in those instances where heraldic or symbolic devices are required.

Unfortunately for the professional repoussé worker this work has a great fascination for the amateur. Whilst it must be admitted that many who have taken the work seriously and studied under the tuition of the professional craftsman have reached a high standard of efficiency, it is to be regretted that the vast majority have adopted it as a pastime and think they are quite justified in executing the most grotesque forms of both lettering and ornament in this treatment. I know of no other form of metal work where such methods would be tolerated, and herein lies the chief reason for its having fallen into temporary disfavour. A second reason is that metal stampings of really good design and finish are produced at such a low cost that the professional repoussé worker is unable to compete, and thus what may be termed the "bread and butter" lines have been lost to him. Fortunately this does not affect single efforts, where



*Fig. 186.  
Heraldic Tablet in repoussé copper.*

real art is required. Note that I said “into temporary disfavour,” as I am firmly convinced that the time is ripe for a revival of the Art, and efforts made now by the craftsman to re-establish it in its former high position should meet with early success. To this end, I commend a liberal use of photographic copies as propaganda. Repoussé, more than any other, lends itself to this form of reproduction. Care must be taken to select only those specimens judged to be of

the highest standard of workmanship, with heraldry playing its full part, and the lettering should be of good style, well modelled, well balanced, and well spaced.

Whilst much may from an æsthetic point of view be said in favour of the soft, indistinct treatment of outline for decorative repoussé work, yet for sign work, which is invariably viewed from a distance, I strongly commend sharply brought up work for both lettering and heraldic efforts. Care must be taken to avoid a sunken trough-like outline at the junction of the relief work with the background. By all means avoid a machine-like finish. Let the groundwork show that tooling which distinguishes it as handicraft. Character may be added to the lettering if the faces are slightly yet smoothly hollowed. Here I again refer to fig. 174 as an example in use as a sign. The admirable example of an heraldic memorial illustrated by fig. 186 is the work of Mr. Thos. G. Gawthorp. Here the suggestion completely to fill an allotted space, made in Chapter XI, has been fully carried out; not, however, by the elaborate arrangement of the lambrequin, but by boldly designed floral treatment, which is so well designed to be in keeping, that it appears at first sight to be part of the arms. Yet on closer inspection it is found in reality to be growing from a stalk which continues down and forms a border to the bottom half of the tablet. The inscription, which for obvious reasons has been eliminated,



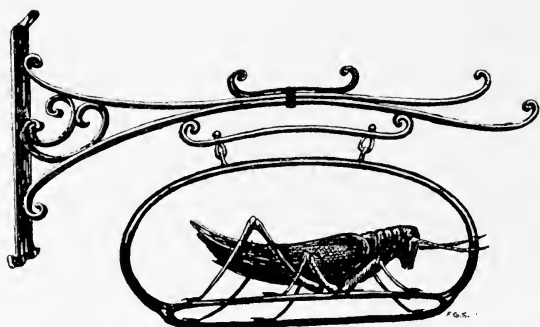
*Fig. 187.*

*Inn Sign in repoussé copper. From "The Art of Brass Repoussé for Amateurs" by T. G. & W. E. Gawthorp; published by B. T. Batsford, Ltd.*

is in bold characters and occupies the whole space as indicated, making a fitting balance to the heraldic portion. The border of delicate design, with its plain outer margin, gives a softening effect to a very pleasing ensemble.

"The Victory," by the same artist, does duty as a sign at Croydon, and provides a complete example

of what I have endeavoured to advise. With its bold outline, strength has truly been combined with artistic effect. Mr. Gawthorp has happily depicted the vessel passing out of the picture, a treatment which appears to lend movement and give complete balance to the work, fig. 187.



*Fig. 188.*

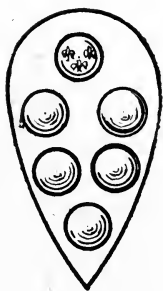
*Grasshopper Sign of Martin's Bank, formerly the sign of Sir Thomas Gresham, founder of the Royal Exchange, 1570.*

The term "Art Metal Worker" might be said to apply equally to the many craftsmen of whom I have specially written. Yet I have in mind a class of work which is not covered by either, although each may play his part. It is that work which, for the want of a better term, I call modelling in metals; that of the craftsman who produces his effects by the judicious use of cold beaten and hot wrought and cast metals. An excellent example of such work has been left to us in the sign of "The Grasshopper," which has been exhibited for four hundred years at the same



premises in Lombard Street, where stood Gresham's shop. It is now in possession of Martin's Bank, who have adopted it as their sign. A further example of this same sign is the weather vane of the Royal Exchange, of which Gresham was the founder, fig. 188. Yet another example is the well-known three balls sign of the pawnbroker. Before the art of spinning metal became general these were beaten by hand from sheet copper in the form of two basins and joined together to make the complete sphere. Much ingenuity is often displayed in the design of the iron work from which they are suspended. My reason for writing of these signs is that they are actually heraldic in character, since they were adopted from the arms of the Medici, the Dukes of Florence. From these and Lombardy the early bankers came, and by advancing money on valuables, they gradually became pawnbrokers. In the original arms there were five Bezants azure, as shown by fig. 189.

An excellent example of the work of the modern



*Fig. 189.*  
*Arms of Medici, the origin of*  
*the moneylender's sign.*



*Fig. 190.*

*The Sign of The Ship Canal Cement Co., at 20, Buckingham Gate, S.W., designed by Messrs. W. E. Riley & Glanfield, architects.*

craftsman is illustrated by fig. 190, a ship in full sail in wrought and cast iron, decorated in colours. It adorns the premises of the Ship Canal Cement Co., 20, Buckingham Gate, and is the work of Messrs. Cashmore Art.

Whilst on a recent visit to Messrs. Gawthorps' East Finchley premises, I was struck with the



Fig. 191.

*Arms of the late King Edward VII when Prince of Wales, in wrought iron and brass.*

exquisite beauty of a piece of heraldry in wrought iron and brass, and was informed that it was originally fashioned for and did service for many years as part of the grill at the entrance to their West End premises. It is now retained as a memento, and I would say it is one of which they have every reason to be proud. It is illustrated by fig. 191

It is the Coat of Arms of the late King Edward VII when Prince of Wales. The shield of arms is in repoussé brass. The fine modelling of the lions calls for special notice. They are brought up in such high

and sharp relief as only a master of the art could accomplish. The inner escutcheon and the label above are all of the same piece. The outer frame is in hammered sheet iron, scrolled at top and bottom, as also is the ribbon beneath. The feathers are each made separately in sheet iron, the edges being cut and curled. The centre stem is repousséd and the tops are formed gracefully to droop over the Coat of Arms in a manner so natural, that one feels compelled closely to examine them to be convinced that they are of iron and not a soft material.

To the student of repoussé, I commend that invaluable publication *Art of Repoussé*, by Messrs. T. G. and W. E. Gawthorp, now in its fifth edition ; also, presuming he has acquired a knowledge of the nature and possibilities of the several metals, some of which are to be forged and others, more ductile, beaten into shape or modelled, a course of modelling in clay, which will enable him in a few minutes to test the effect of an idea, and so save much time which would otherwise be necessary on drawings and sections.

## CHAPTER XIV

### *The Foundryman*

IN the foundry ! what these words mean to the designer and modeller only he can tell ; for have not the results of hours, aye ! and often weeks of careful study and labour now passed into the gentle care of another, to be reproduced in bronze or other appropriate metal ? How anxiously he awaits the removal of the cast from the mould, for many things may have happened that would necessitate an entire redoing of the work ! How carefully, almost lovingly, will he “ go over ” a good specimen ; and having passed it as a finished product, hope that it may be preserved as a standard of the period work of his time ! How much, then, he owes to the foundryman’s careful and skilful handling of the original model, his skill in preparing the mould, the correctness of the alloy and finally the pouring, to secure a casting which shall reproduce the delicate lines and touches which can best be described as “ feeling ” imparted to the plastic material of the original model by the master hand.

Many hands, all highly skilled, are employed in the production of a really good specimen of cast metal work. First of all there is the sketch design, showing it in proportion to its surroundings ; next,



*Fig. 192.*

*Arms of Australia, cast in relief, as they appear on the gates of Australia House.*

the full size detail ; then the sketch model in clay, which after critical examination is worked upon by the artist until it resembles the finished article in every detail. A plaster replica is then made for use in the making of the final mould in sand by the foundryman. In each of these processes much technical knowledge is required apart from artistic ability. We have, therefore, to look to the specialist rather than to the sign maker for such examples as are worthy of noting, and it is to entrance gates and grills that one instinctively turns. The illustrations reproduced here will be of interest.

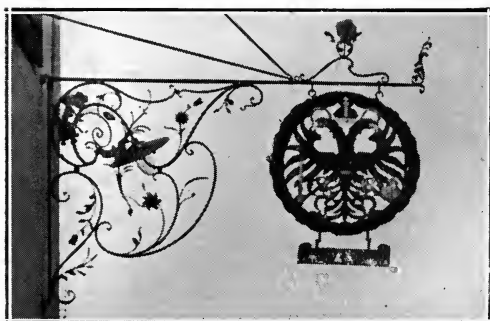
Fig. 192. The Arms of Australia, as they appear on the entrance gates of Australia House. It is somewhat unusual to find repeats of the same arms side by side. Since, however, these gates are open for the greater part of the day, the arms appear one on each side of the entrance, and it is only when the gates are closed that they show as illustrated. The treatment of both arms and gates are on the grand scale. The supporters are so diametrically opposite to each other in shape, that the question of balance is a difficult problem. The camouflage of the tail of the kangaroo, by the beautifully modelled palm, solves the problem and gives balance to an arms that in most designs appears "lop-sided."

## CHAPTER XV

### *Wrought Iron Worker*

THE excellent work of the medieval ironworker abounds. Early in the twelfth century forged iron was much used for the hinges of church doors. The method of forging was to make the hinge out of one large piece of flat iron, by cutting it back from one end into a series of tongues, and to forge each tongue into a scroll of the required size. A century later the craftsman adopted the method of forging on these lateral scrolls, and leaves were added to cover the weldings. This led to the development of leafage until it became a factor in the design. Whilst English smiths maintained a high standard of workmanship and produced many admirable examples during the seventeenth and eighteenth centuries, it is to Germany that we have to turn for the earliest examples of heraldic sign work. The illustrations here of Inn Signs of the 1,000 years old town of Dinkelsbuehl will be of special interest. The elaborate supporting brackets may not appeal to the English taste, yet one cannot deny the beauty of the design and excellence of the craftsmanship. The sign of the "Eagle Hotel" is a good example of heraldic treatment. The supporting bracket, however, appears very frail



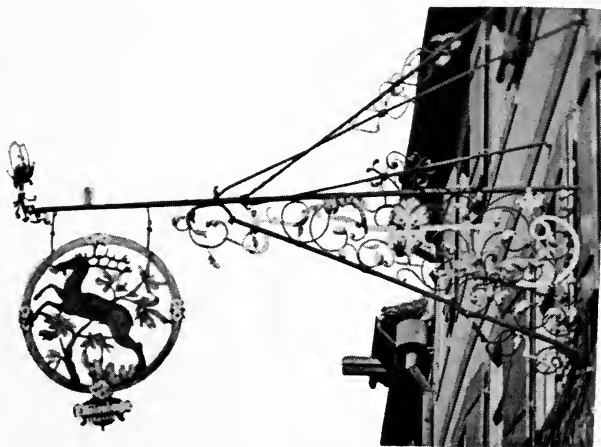


*Fig. 194. "The Eagle."*

compared with the strong treatment of the sign itself, fig. 194.

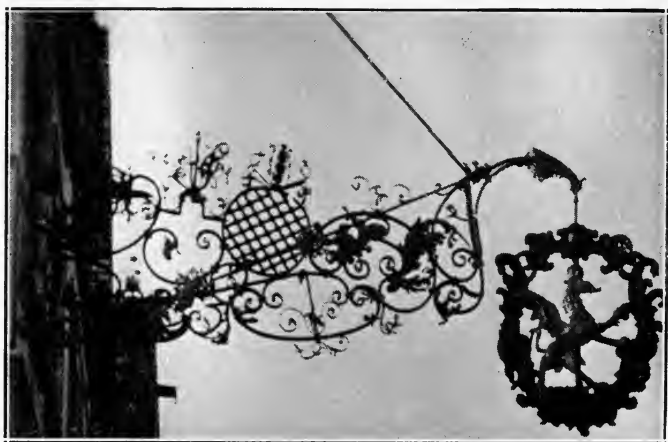
"The Deer Inn," fig. 195, is a sign of very pleasing design, but the supporting bracket is so elaborate that one finds it hard to believe that it was designed for the sign it carries, unlike the example in fig. 196.

It would seem to be strong enough for its purpose,



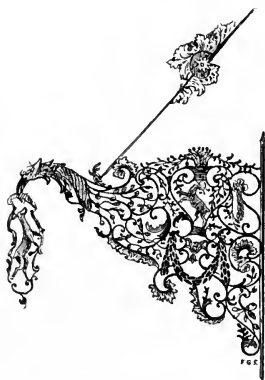
*Fig. 195. The "Deer" Inn.*

and the numerous stays appear to be superfluous and certainly do not add to the beauty of design. The sign of "The Condor Inn," fig. 196, and also that of the "Hotel du Cerf," Lucerne, fig. 197, are typical examples of a class of sign where the elaborate supporting arms detract from the importance of the actual sign. Although they have proved by the test of time that they are of sound construction, yet they give the impression that, but for the stays above, they would collapse.



*Fig. 196. "The Condor" Inn.*

Let us now visit our own Lombard Street. Here inspection of old City signs will produce mingled feelings of admiration, gratitude and regret; gratitude that such specimens have been preserved to us; regret that there are not more of such examples serving the purpose for which they were intended.



*Fig. 197. Hotel du Cerf, Lucerne.*

At No. 21 is "The Crown and Anchor.

„ „ 39 „ "The Black Boy."

„ „ 54 „ "The Black Eagle."

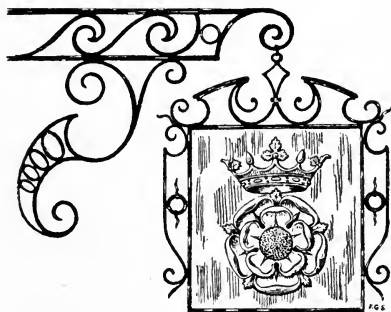
„ „ 62 „ "The King's Head."

„ „ 62 „ "The Cat and Fiddle."

„ „ 67 „ "The Anchor."

„ „ 81 „ "The Seven Stars."

For a full history of these and others long since forgotten, I commend to my readers that splendid



*Fig. 198. "The Rose and Crown."*

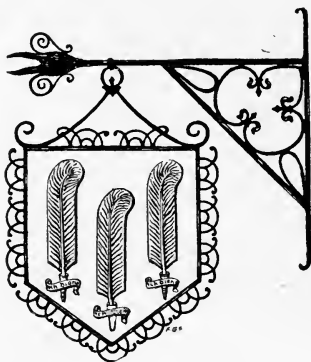


Fig. 199. "The Feathers."

volume *Signs of Old Lombard Street*, by F. Price, to which I am indebted for the particulars enabling me to make the few sketches herein.

Fig. 198, illustrates the sign of "The Rose and Crown," which did duty at No. 50. Fig. 199, "The Feathers," was near Pope's Alley. This sign is a reproduction of the badge of the Black Prince, as displayed by his express wish on one of the shields on his monument in Canterbury Cathedral. It was distinguished by him as his shield "For Peace," that



Fig. 200. "The Swan in the Hoop."

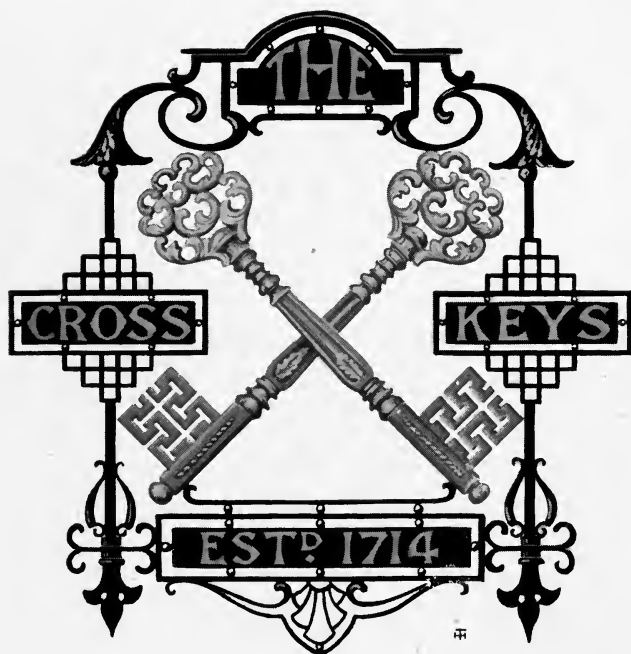


Fig. 201.

*Suggestion for Inn Sign in wrought iron, showing keys of period design*

quartered with the arms of France and England being "For War." The quills are shown passing through scrolls bearing the motto "Ich Dien."

The delightful simplicity of design in these signs, and their supporting arms, is in direct contrast to those of Dinkelsbuehl and Lucerne, and although, maybe, they do not give the craftsman the same opportunities to exhibit his skill, they fulfil their purpose, whilst being, as they should be, subservient to the sign proper in importance. Fig. 200, "The Swan in the Hoop," did duty at No. 86 from 1666-1715. Although not an heraldic sign it is worthy of note for the character of its ironwork and general composition. For an example of modern craftsmanship refer to fig. 204. The supporting bracket of this sign is a complete answer to those critics who take pleasure in comparing unfavourably the work of craftsmen of to-day with those of the past.

Fig. 201, an original design by Mr. Harold Timm for an inn sign in wrought iron, exhibiting keys of period design, would look well carried out in black and gold.

## CHAPTER XVI

### *The Wood Carver.*

THE wood carver, too, is an artist whose work is often carefully preserved to future generations and this is specially true of heraldic devices ; certain it is the wood carver has many advantages over our other craftsmen, the principal being the variety of raw material at his disposal, such as pine, pear, oak, mahogany. It would indeed be difficult to contemplate any scheme for which nature has not provided the wood carver with a suitable medium. A further advantage is that he is not called upon to study the possibilities of the mould. One has only to think of one of the many examples left to us by that great craftsman Grinling Gibbons, with its delicate treatment and high relief often true to nature, to realise this great advantage. For bas-relief it is equally suitable, yet I would say the crowning glory is the treatment and technique of the craftsman, which is retained in wood carving. For some of the finest examples one must again visit the churches and note the fine panels dedicated to memorials.

It often happens that the sign maker has to produce work at a price which does not permit of the necessary time being spent on it to attain these high



*Fig. 202.*

*Arms of the Corporation of Trinity House carved in wood.  
(Victoria and Albert Museum).*





*Fig. 203.*

*The Royal Arms at the Royal Courts of Justice,  
Belfast: a good example of modern design and  
carving.*

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standards. Yet one point I would stress, viz. that no matter what the price obtained, there is no excuse for bad draftsmanship. The realistic portrayal of a known figure should not be the aim of the draftsman, but rather a treatment which might be described as heraldic licence, avoiding eccentricity both in pose and outline. Simplicity should be the keynote of all efforts. The work is often viewed from such a distance that much detail would be wasted effort, whilst work well drawn and of broad treatment will the better "fill the bill."

Fig. 202 is a well preserved specimen of exceptional interest just now, when Corporations and Banks are making ever increasing use of Coats of Arms. It is the arms of the Corporation of Trinity House, London; carved in wood, painted and gilded, date about 1670. It is an exquisite piece of work. The lambrequin is treated with extraordinary grace and vigour and sweeps over in harmonious curves; the visor is carved in full relief and shows a wealth of detail, significant of the rich chasing with which armour was adorned at this period. The shield, a cross and four sailing vessels, is carved in low relief, and although very pleasing in itself is somewhat overwhelmed by the remainder of the work. The original may be seen at the Victoria and Albert Museum, where in the same section many other exhibits will be of interest, especially that of the arms of Queen Anne, carved in wood and finished in gold.



*Fig. 204.*

*Arms of the Liberty family, carved in wood and emblazoned in colours.*

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Fig. 203 is a modern example of the Royal Arms, carved in pine, and is worthy of consideration. The balance is good. In the visor and lambrequin the artist has given full scope to his imagination. The visor is excellent in its proportions and sits well on the escutcheon. The lambrequin, except perhaps for the six coils, which appear somewhat squarely set and seem to catch the eye as they repeat in tiers, is an excellent suggestion of a cloak slashed into ribbons and is quite distinct from the usual floral treatment, as illustrated earlier by figs. 134, 170, 202. This specimen is the work of Messrs. Nash & Hull, and is to be seen at the Royal Courts of Justice, Belfast.

The use of heraldic carving as a business sign (except to indicate that the trader has been honoured with a Royal appointment) is extremely rare. It is indeed, therefore, a pleasure that I am able by kind permission of Messrs. Liberty & Co. to reproduce here the excellent example which adorns their Argyle Street premises, fig. 204. It is the arms of the Liberty family carved in oak. Here the designer has made full use of his opportunities to produce a sign worthy of the building and the position it occupies.

Unlike most heraldic signs it has no background or framework, and to enable the carving to be carried out on both sides the material had of necessity to be heavy in thickness. By designing the lambrequin to fill a space of excellent proportions the artist has at



*Fig. 205.*

*Arms of Queen Elizabeth carved in oak on Liberty Building.*

once reduced the apparent thickness, and produced a pleasing outline. The opportunity given by such a sign to introduce rich colouring was a chance not to be missed, and so they are fully emblazoned in true heraldic colours and tinctures. The supporting iron-work is a fine example of modern craftsmanship.

Over the gable facing Regent Street are carved in oak the arms of Queen Elizabeth, fig. 205, whilst on the entrance doors are the arms of Henry VIII's six wives, grouped together possibly for the first time in history. These, like the projecting sign, are emblazoned in colours.

Although heraldry, generally speaking, is incomplete unless fully emblazoned in colours and

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tinctures, really good specimens carved in mahogany of fine grain always look well. Such an example is fig. 206. The structural character of the design is an object lesson. Note the graceful treatment of the lambrequin. Subordinate to the Royal Arms it emerges with strength to link up the escutcheon of Gibraltar in a manner so symmetrical that it seems to form a natural part of it and so draws the whole together in one design full of interest and charm. It is the work of Messrs. J. Daymond & Son.



*Fig. 206.*  
*Coat of Arms in mahogany, Gibraltar.*

## CHAPTER XVII

### *The Heraldic Sign Painter*

IT has frequently occurred to my mind, whilst writing the foregoing, that the majority of my readers are more particularly interested in the painted sign. Consequently, much that I have written will be of interest to them and apply to their Art. Since the sign painter is often called upon to emblazon in colour the works of the metal worker and woodcarver, he is here given one of those rare opportunities for the use of bright primary colours that so seldom occur. Colours that would in ordinary decoration be considered daring, are the only correct ones when applied to heraldry, and as such have a happy knack of appearing at ease, even when used in conjunction with the most delicate decorative scheme.

The few secondary colours used in heraldry are rarely found; green, no doubt, holds the pride of place, next purple, whilst orange in mediæval heraldry was unknown. In every case strong and definite tints should be used. Neutral tints have no place in the coat of arms. The metals, gold and silver, are often with advantage represented by yellow and white, and some authorities definitely class these as

metals. Under no circumstances should gold and white, or yellow and silver be used on the same work. If gold is used for or, then silver or aluminium must be used for argent.

Relief work must always be done in plain colours, no attempt being made to blend colours, or to emphasise the relief already given by the modeller. The same remarks apply in a lesser degree to the painted signboard. Make no attempt to effect relief to the many charges by painting or blending colours, and remember that such charges are not intended to be represented as natural objects, but as objects used as symbols, and maintain this effect by painting in flat tones. A well painted silhouette will convey much that an attempt to be realistic will fail to achieve. Form and added interest may be given by brush drawing in gradation of the primary colour. These remarks apply in particular to the shield and the charges thereon (the coat of arms). The entire device is termed the "Achievement." In the case of the supporters, which are generally coloured proper, it will sometimes be found necessary to paint in relief, but even so, I would do it "Heraldically" rather than "Naturally," using definite brush drawing rather than the blending of colour to produce the effect. Whenever it be possible, let the treatment be flat; never attempt for instance to paint a red, a white, or a golden lion, as though it really existed as such. Give it "life," but let it be heraldic. When





Fig. 207.

*Inn Sign of Guy, Earl of Warwick (Roxburgh Collection).*

setting out your work remember that composition is equal in importance to draftsmanship. Often what otherwise would be a really good effort is spoilt by lack of consideration of the relation of one part to the other.

Of the many historical inn signs, not the least interesting is that of Guy, Earl of Warwick. Many and varied are the treatments illustrating the feats of this Knight. Fig. 207, based on particulars from the Roxburgh Collection, represents the Earl in armour, holding a boar's head erect on a spear, and he is accompanied by a lion. Another interesting example, fig. 208, is to be found about 13 miles from London Bridge, on the main road in the village of Welling, Kent. It has recently been repainted, and great care has been taken by Mr. Arthur Whittle to maintain its original character. Guy, Earl of Warwick,



Fig. 208.

*Painted Inn Sign at Welling, Kent, of Guy, Earl of Warwick.*

is here shown in chain armour with an axe and shield of arms. At his feet lie his enemies whom he overcame, and a dragon, many of which he is supposed to have slain. The lion is probably meant to represent the grateful beast which Sir Guy saved when travelling with his friend, Sir Herand of Arden.

The following extract from the "Rouis Roll" is interesting:—"Sir GY of Warwick flour and honour of Knyghthode son to sir Seyward baron of Walyngford and hys lady and wyfe dame Sabyn a florentyn in Itale of the noblest blode of the cuntre translate from Itayle un to this lond as dam Genches seynt martens sister born in grekeland was maryed here and had in thys lond noble Seynt patrik that con-



*Fig. 209.  
Suggestion for Inn Sign.*

verted Irlande to the chirstein faythe Thys wursupfull Knyght sir GY in hys actis of Warre evyr consydrid what part was wrongyd and ther to wold draw by wyche doying hys loos spred so far that he was callyd the verthiest Knyght lyvyng in hys dayes. Then hys most special and cheffe lady that he had set hys hert on dam felis applied to hys wyl and was wedded to hym.”—(From the “Rouis Roll.”)

The “Rouis Roll” was made by John Rouis of Warwick, in about 1480. The Roll in the College of Arms, London, shows the Earls of Warwick of that



Fig. 210.  
*Alternative suggestion for "Green Dragon" Sign.*

period and their reputed ancestors, of whom Guy was assumed to be one.

The sign painter has perhaps more opportunities than any of his associates of inducing his clients to use a pictorial or heraldic sign. As an instance, take an inn sign. You have been called in to supply a new, or rewrite an old one. Submit a suggestion for a painted sign, and in nine cases out of ten your client will accept the suggestion. Supposing it be the "Dragon," or the "Green Dragon," a subject beloved by most heraldic painters, the fact of its being a symbolic monster gives the designer a liberty of imagination which cannot be taken with a natural animal. In Eastern countries it is depicted as a serpent with legs. It is said to have crawled to the



Fig. 211.

*Suggestion for painted Inn Sign, "Cross Keys."*

west by degrees, developing wings en route. My first suggestion, fig. 209, depicts the heavy, fiery monster protected by armour-like scales, jaws wide, a tail lashing in fury and wings which look more like weapons of attack than accessories to speed, spreading himself to occupy fully the allotted space. Fig. 210 represents a dragon more nearly allied to the serpent, having wings and limbs suggestive of speed. Hercules, Siegfried and our St. George, each slew his dragon. I will leave my readers to choose between these two and those of his own imagination. My suggestion for fig. 209 is a broken black background with the dragon in gold leaf, glazed with veridian

green, a few high lights stippled thin to lend relief, the drawing and outlining a greenish black, and the frame a deep green. Fig. 210 has a cream background, worked almost to white in top right-hand corner; the dragon is painted in middle green with high lights slightly stippled out, and outlined in a dark green; the frame is painted with black broken with a touch of purple brown.

Every impartial observer will admit that our national architecture has made vast strides during the last few decades, stately buildings having risen where stood humbler if more picturesque structures. It is natural, therefore, that the wanderer with a love for the dear old streets, with their broken skylines and quaint surprises, seeking knowledge, should



Fig. 212.

*Suggestion for painted Inn Sign, "Three Crowns."*

pause before the portals of those that are left to us, especially in the case of an inn, where he may enter and satisfy his dual thirst. Here, then, is yet another chance for the sign painter, viz. let him paint his inn sign correct to the period, whenever such a chance occurs, and there are many such. Let us take for example "The Cross Keys." Think of the days when the locksmith's art ranked amongst the higher crafts and paint your sign to date the premises. Even where a modern building has risen on the site of a previous one of the same name title, use this as a pretext for a good sign, painting period keys, with the addition of the word "Established" and the date, as suggested by Harold Timm, figs. 201, 211.

The simple and effective sign of the "Three Crowns," by the same artist, is worthy of noting for future use, fig. 212.

## CHAPTER XVIII

### *The Church*

**H**AD Architecture been the subject of this volume, the Church, without doubt, would have filled its opening chapters, for it is by their architecture that most churches are remembered. Until quite recent years the use of signs by the Church for publicity purposes was very rare; to-day, it is a common practice for those situated in prominent positions to announce their activities with banner signs. Much rarer are the instances where a sign is necessary to make known their existence, yet such do exist. Churches that at one time were prominent features on the landscape have become enveloped and completely hidden by the commercial buildings that have grown up around them, and the sign maker has been called upon to erect a sort of "outpost" to tell the passer-by that hidden somewhere behind is a place of worship. Two such examples are illustrated by figs. 213, 214.

Entirely different in character, they are both excellent examples of heraldic effort. The sign of St. Thomas' Church, fig. 213, is of delightful design and craftsmanship. One cannot imagine anything more fitting for the position it occupies in the narrow



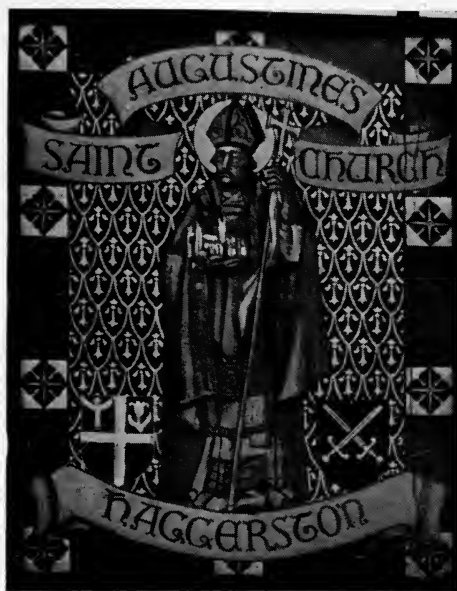


*Fig. 213.*

*Metal sign of St. Thomas' Church, Chapel Court,  
Regent Street, W.*

thoroughfare of Chapel Court, a turning out of Regent Street, London, W. High up, amidst princely commercial buildings, with the sky as a background, it compels the attention of the passer-by. It is of

wrought iron; upon the centre panel is a cross in relief of particularly pleasing design; this is surmounted by an escutcheon of the arms of the Bishopric of London. The colour scheme for the main panel and the ornamental ironwork is black and gold; the arms of the Bishopric is Gules, two Swords Saltire, proper. By way of contrast it would be difficult to cite a better instance than the sign of St. Augustine's, fig. 214; for while that of St. Thomas' is situated amidst the wealth of the West End, that of St. Augustine's is to be found at Haggerston, N., where it graces the little, mean but tidy thoroughfare of Yorkton Street, a turning off the Hackney Road. To say that it graces the street is very much to underestimate its functions, for it is the only object of interest visible to the public and nobly fulfils its mission. It is hung over an archway of a passage leading to the Church, which is completely hidden in the rear, and pleased as any visitor will be with this sign, his visit will not be complete until he has wended his way to the Church. Here, in its sanctity and stillness, he will be struck by the evidence of the love of this poor community for its Church. To describe the object of our visit, it is just a simple painted board, whose treatment both ecclesiastically and heraldically leaves little to be desired. The centre figure depicts the Patron Saint, in bishop's robes, bearing a model of Canterbury Cathedral; at the foot on the dexter side is the arms of the Archbishop of Canterbury; on



*Fig. 214.*

*Painted sign of St. Augustine's Church, Yorkton Street,  
Haggerston, N.*

the sinister those of the Bishopric of London; the background of dark blue has a diaper design of gold, surrounded by a simple border in two greens, broken at intervals by patria of red roses on gold backgrounds; the whole forms an excellent example of what such a sign should be.

If the object of this little volume is to be achieved, the sign maker and sign painter in particular will be encouraged to seize every opportunity to introduce heraldry into his work, and so assist that revival of

interest in the subject which is being manifested at this period. I would enjoin those of you whom I may have interested, further to study the subject that your efforts may be of a standard worthy of the craft.























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